

# Films That Work

## The Circulations of Industrial Cinema

An International Conference  
December 15–18, 2015  
Frankfurt am Main

Can machines be beautiful?  
Of course they can –  
just ask the avant-gardes  
of the 20th century.  
But what happens  
when art and media begin  
to drive industry?

Kino im deutschen Filmmuseum &  
Museum Angewandte Kunst



[www.films-that-work.de](http://www.films-that-work.de)

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### The Circulations of Industrial Cinema

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Can machines be beautiful? Of course they can – celebrating the beauty of industry and technology has been a key motif of the avant-gardes of the 20th century, from Futurism to Russian constructivism. But what happens when art itself becomes a useful part of the machine, an engine of industry even? The international conference “Films that Work” studies the use value of aesthetics and the uses of film in industrial organizations and industrial policy in particular. Featuring the work of specialists from Europe, the United States and Asia, the conference works from the assumption that economic development requires industrial organization, while industrial organization requires communication and communication requires media. As economist Robert Solow was among the first to point out (in a famous article from 1956, a few years before Marshall McLuhan published “Understanding Media”), without media such as the typewriter, the telephone, telex, telefax and information technology the economic development of the last one hundred and fifty years would have been unthinkable. Because of the emotional impact of moving images, film continues to occupy a privileged position in the “Medienverbund” of corporate communication. Bringing together perspectives from cinema and media studies, economic history and science and technology studies, this conference aims to develop an analytical framework for understanding the uses of art in industry and the media culture of industry.

The conference is open to the public and includes screenings of rare films from archives in the United States, Great Britain, Italy and Central and Eastern Europe.

Kino im deutschen Filmmuseum &

Museum Angewandte Kunst

## Program

Tuesday, December 15, 2015

Venue Filmmuseum

12 noon – 1 p.m.

Arrival and check-in, Kino im Filmmuseum

1 p.m.

Conference Opening  
(Vinzenz Hediger, Florian Hoof, Yvonne Zimmermann)

2 – 3:45 p.m.

Platforms and Practices of Circulation 1

Rick Prelinger (Santa Cruz)  
Industrial Cinema as Agent of Rebirth: The Emergence of  
New Archival Paradigms and Practices in the 1980s  
Brian Jacobson (Toronto)  
International Industrial Film Festivals and  
a World Community of Filmmakers  
Chair: Malte Hagener (Professor of Media Studies, Philipps-  
Universität Marburg)

4 – 5:45 p.m.

Platforms and Practices of Circulation 2

Steve Foxon (BFI London)  
*'There Are More Seats Outside of the Cinema'* –  
An Examination of Non-Theatrical Distribution in Post-War  
Britain:  
British Transport Films and the Shell Film Unit  
Christian Bonah (Strasbourg)  
Beyond Commission. Industrial Pharmaceutical Film  
Production and  
Circulation by the French Film Production Company  
ScienceFilm, 1950–1990  
Chair: Florian Sprenger (Professor of Media Culture,  
Universität Frankfurt/M.)

6:15 – 8 p.m.

Screening 1

Antonioni, Ermanno Olmi, Bruno Bozzetto and others  
(curated and presented by Anna Maria Falchero)

*Fiat 522 – Sotto i tuoi occhi* (Fiat, IT 1932–33)  
*Sette canne, un vestito* (Snia BPD, IT 1949, R: Michelangelo  
Antonioni)  
*La pattuglia del Passo San Giacomo* (Edison, IT 1954, R:  
Ermanno Olmi)  
*Treni sull'acqua* (FS, IT 1956, R: Gaetano Pontrese-molo)  
*Io, la Vespa* (Piaggio, I 1959), R: Luciano Emmer  
*Il grande paese dell'acciaio* (Edison, I 1960)  
*Occhio all'etichetta* (Montecatini, IT 1966, R: Giovanni  
Cecchinato)  
*Looking for the Right Way* (Ilva, IT 1970, R: Bruno Bozzetto)  
*Servizio nelle stazioni di rifornimento* (Agip – ENI, IT 1955)

8 p.m.

Opening reception

Wednesday, December 16, 2015

Venue Filmmuseum

9 – 10:45 a.m.

Circulations of Knowledge: Governance and Instruction 1

Lee Grieveson (London)  
The Pan American Road to Happiness and Friendship  
Scott Anthony (Cambridge/Singapore)  
Free Enterprise Film: The Aims of Industry on Screen  
Chair: Martin Loiperdinger (Professor of Media Studies,  
University of Trier)

11:15 a.m. – 1 p.m.

Circulations of Knowledge: Governance and Instruction 2

Charles Acland (Montreal)  
New Media for the School of Tomorrow:  
The AV Instructional Films of Robert W. Wagner  
Oliver Gaycken (Maryland)  
Pouring, Welding, Pulverizing, etc.: Cataloguing  
the Movements and Behaviors in the Encyclopedia  
Cinematographica's Technical Science Collection  
Chair: Florian Hoof (Assistant Professor, Universität  
Frankfurt/M.)

1 – 2 p.m.

Lunch break

2 – 3:45 p.m.

The Politics of Empire(s) 1

Dr. Ravi Vasudevan (New Delhi)  
Information Film Infrastructures: Film Policies and  
Practices in  
Colonial India, 1918–1946  
Tom Rice (St. Andrews)  
Working through the End of Empire  
Chair: Christian Kleinschmidt (Professor of Economic  
History,  
Philipps-Universität Marburg)

4 – 5:45 p.m.

The Politics of Empire(s) 2

Rudmer Canjels (Amsterdam)  
Framing Local and International Sentiments: Unilever  
and  
Royal Dutch Shell Imagining Change and Tradition in  
Nigeria  
Martin Stollery (Southampton Institute)  
Saudi Arabia's John Ford? Robert Yarnall Richie, Desert  
Venture and Biographical Legends in Industrial Film  
Chair: Vinzenz Hediger (Professor of Cinema Studies,  
Universität Frankfurt/M.)

6:15 – 8 p.m.

Screening 2

Industrial Image / Industrial Sound: Films from the BFI  
(curated and presented by Patrick Russell)

*Guinness for You* (Guinness, d. Anthony Short, 1971, 15')  
*The Balance 1950* (ICI, 1951, 9')  
*Every Valley* (British Transport Films, d. Michael Clarke, 1957,  
20')  
*Songs of the Coalfields* (National Coal Board, 1957/1964, 13')  
*This is Shell* (Shell, d. Geoffrey Jones, 1970, 7')  
*Divertimento* (BP, 1968, 7')  
*Stone into Steel* (United Steel, d. Paul Dickson, 1960, 35')

8:15 p.m.

Screening 3

*La via del petrolio* (Agip – ENI, IT 1966, R: Bernardo Bertolucci)  
*Teil 1: Le origini* (48')  
*Teil 2: Il Viaggio* (40')  
*Teil 3: Attraverso l'Europa* (45')

Thursday, December 17, 2015 Venue Filmmuseum

9 – 10:45 a.m.

The Politics of Performance: Energy and Work 1

Patrick Russell (London)

*Transfer of Power: Film and the Competing Energy Industries of Post-War Britain*

Lucie Cesálková (Brno)

*Energy of a Tamed Element: Water Management Films between*

*Science, Industry, Ecology and Art*

Chair: Yvonne Zimmermann (Professor of Media Studies, Philipps-Universität Marburg)

11:15 a.m. – 1 p.m.

The Politics of Performance: Energy and Work 2

Yvonne Zimmermann (Marburg)

*Energy Flows: Circulation and Transformation in Films on Hydropower*

*in Switzerland before 1965*

Maria Vinogradova (New York)

*Soviet Industrial Film: Types, Production, Uses*

Chair: Jan-Ottmar Hesse (Professor of Social and Economic History, University of Bayreuth)

1 – 2 p.m.

Lunch break

2 – 3:45 p.m.

Expanded Industrial Cinema

Haidee Wasson (Concordia)

*Expansionist Experiments: Film Technologies and Industrial-Military Ecologies*

Giulio Bursi (IUML University Milan)

*The Future of What? Edgar Reitz's Variavision and its Afterlives*

Chair: Rembert Hüser (Professor of Media Studies, Universität Frankfurt/M.)

4 – 5:45 p.m.

The Poetry of Industry 1: Rhetoric

Gwenaële Rot/François Vatin (Paris)

*Le chant du styrène: Poetry and Corporate Communications in 1950s France*

Anna Maria Falchero (Perugia)

*Movie and industry in Italy: The "Golden Age" of Italian Industrial Documentary (1950–1970)*

Chair: Clemens Zimmermann (Professor of Media and Cultural History, Universität Saarbrücken)

6:15 – 8 p.m.

Screening 4

*Mobility and Communication. A Program of US Industrial Films*

(curated and presented by Rick Prelinger)

*Master Hands* (Jam Handy Organization for Chevrolet Motor Company, 1936, 32', 35mm, B&W)

*American Look* (Jam Handy Organization for Chevrolet Motor Company, 1958, 28', 35mm, SuperScope, Technicolor)

*In the Suburbs* (On Film Inc. for Redbook Magazine, 1957, 22', Kodachrome, digital)

*Long Distance* (Audio Productions Inc. for the Bell System 1941, 14', BW, digital)

Friday, December 18, 2015 Venue Museum Angewandte Kunst

9 – 10:45 a.m.

The Poetry of Industry 2: Sound

Alessandro Cecchi (Pisa)

*Creative Films for Creative Corporations: Audiovisual Experimentation in Italian Industrial Films of the Economic Miracle and After*

Annette Davison (Edinburgh)

*Listening to Shell's (Films)*

Chair: Marion Saxer (Professor of Musicology, Universität Frankfurt/M.)

11:15 a.m. – 1 p.m.

Industrial Cinema as Assemblage and Resource

Ira Plein (Luxemburg)

*Beautiful Luxembourg, Steel Works and a Swimmingpool.*

*Notes on the Corporate Film Columeta (1921/22) and the Echo of Motifs in Luxembourgian Presentations of the Steel Industry*

Alain Michel (Paris)

*War, Peace and Education: Aux usines Renault and the Different Uses*

*of the Same Moving Picture from 1917 to 1925*

Chair: Sonia Campanini (Professor of Film Culture, Universität Frankfurt/M.)

1 – 2 p.m.

Lunch break

2 – 3:45 p.m.

Screening 5 (@ Museum für Angewandte Kunst)

*Czech and Soviet Industrial Cinema*

(curated and presented by Lucie Cesálková and Maria Vinogradova)

*Země se otevírá / The Earth Opens* (Jan Libora, 193, 11', 35mm, BW)

*Zdař Bůh, hoši / Godspeed, Guys* (Jiří Krejčík, 1944, 15', 35mm, BW)

*Hrdinové práce / Heroes of Labour* (Jiří Krejčík, 1945, 15', 35mm, BW)

*Bitva pod zemí / Underground Battle* (Drahošlav Holub, 1949, 15', 35mm, BW)

*Mechanisace dolů / Mechanisation of Mines* (František Lukáš, 1951, 13', 16mm, BW; screening format Full HD/h264)

*Budní večeř / A Weeknight* (MIIT-Film, Moscow, 1964, 9', 35mm, BW)

*V trude i na dosuge / At Work and Leisure* (Amateur Film Studio of Ball-Bearing Factory No. 1 (GPZ №1), Moscow, 10', 35mm, color)

*Takoe bol'shoe pole / Such A Vast Field* (Peoples' Film Studio of DK Proftekhobrazovania, Leningrad, 1977, 10', 35mm, BW)

4 – 6 p.m.

Panel Discussion: The Afterlives of an Ephemeral Form

Jan-Ottmar Hesse (Bayreuth; economic history/media studies)

Anja Laukötter (Berlin; history of science/film studies)

Thomas Turnbull (Oxford; history of technology)

Daniela Zetti (Zurich; history of technology/media studies)

Moderators: Yvonne Zimmermann, Florian Hoof and Vinzenz Hediger

6 p.m.

Closing remarks

## Papers

### Platforms and Practices of Circulation 1

**Rick Prelinger (Santa Cruz):  
Industrial Cinema as Agent of Rebirth: The Emergence of  
New Archival Paradigms and Practices in the 1980s**

This paper proposes that the rediscovery of industrial and useful cinemas became one of the primary influences in the reformulation of archival moving image practice that began to markedly accelerate in the early 1980s. Propelled by a growing interest in records of everyday life and industry on the part of media producers and the public, this recasting of mission and practice helped to move archives from the cultural periphery towards the center. The resulting push-pull between traditional visions of the archives, legacy archival workflows and more expansive conceptions of archives' function continues to this date.

**Brian Jacobson (Toronto):  
International Industrial Film Festivals and  
a World Community of Filmmakers**

This presentation examines the cycle of international industrial film festivals that began in Rouen, France in 1960 and continued in Turin, West Berlin, Madrid, London, Venice, Lisbon, Vienna, and a host of other European capitals in the 1970s. It argues, first, that the festivals helped stimulate interest in a critical but neglected movement – an alternative, industrial “new wave” – that many observers hoped would help revive European film industries and, second, that they fostered a form of cultural cosmopolitanism that went beyond the film business to the heart of postwar global capitalism.

### Platforms and Practices of Circulation 2

**Steve Foxon:  
'There Are More Seats Outside of the Cinema' –  
An Examination of Non-Theatrical Distribution in Post-War  
Britain: British Transport Films and the Shell Film Unit**

The success of the John Grierson influenced British documentary film had far and wide-reaching effects, but none more so than in the field of industry, where film served not only as a tool for mass publicity, but also played a crucial role in the development of training and mass communication. This was a role well suited to the documentary medium, and arguably the trajectory that Grierson had intended to nurture the development of documentary from its early beginnings. Key to the success of this trajectory was the establishment of non-theatrical film libraries, where audience figures could be measured in millions. With a focus on the non-theatrical activities of two of Britain's biggest industrial film units we examine one of the post-war successes of the Grierson legacy, the non-theatrical screening and its far reaching effects.

**Christian Bonah (Strasbourg):  
Beyond Commission. Industrial Pharmaceutical Film Production  
and Circulation by the French Film Production Company  
ScienceFilm, 1950–1990**

ScienceFilm, an industrial film company set up in 1946 by the French film director Eric Duvivier, nephew of the better-known film director Julien Duvivier (1896–1967) produced more than 700 industrial films produced between 1950 and 2000, mostly for the pharmaceutical industry, including Sandoz, Rhône-Poulenc, Lagrange, Beaufour and Ciba-Geigy. This contribution approaches ScienceFilm from the filmmaker's perspective, studies the company's production and distribution network and highlights how Duvivier enlisted highly visible opinion leaders in the field of medical research to win over audiences and secure contracts from industrial sponsors.

### Circulations of Knowledge: Governance and Instruction 1

**Lee Grieveson (London)  
The Pan American Road to Happiness and Friendship**

The U.S. state worked in partnership with significant automobile manufactures in the early 1920s to produce a series of films about road-building to facilitate the material networks of circulation both domestically and hemispherically. The Bureau of Public Roads (at this point a part of the Department of Agriculture) played an important role in the attempted creation of a Pan-American road network in the mid-1920s, carried out with the collaboration of major industrial corporations, banking interests, and Central and South American governments. The paper explores how infrastructural and communicative forms intertwined in pursuit of expansive political and economic goals.

**Scott Anthony (Cambridge/Singapore)  
Free Enterprise Film: The Aims of Industry on Screen**

“Aims of Industry” was a public relations organization funded by a range of British industries (that was linked into similar networks in Western Europe and the U.S.) dedicating to promoting ‘free enterprise’ (and campaigning against nationalization and later ‘socialism’). Their efforts linked together the production and distribution of non-fiction films (including the operation of a film library) and the commissioning of cartoons, exhibitions and magazines at workplaces, schools and through civic societies. They were less successful in making their own film than curating packages of industrial films that were then toured around the UK before organized debates featuring high-profile speakers.

### Circulations of Knowledge: Governance and Instruction 2

**Charles Acland (Montreal)  
New Media for the School of Tomorrow:  
The AV Instructional Films of Robert W. Wagner**

This contribution looks at the educational films made at Ohio State University in the 1960s. OSU's Bureau of Educational Research, headed by Edgar Dale, was a key venue for experimental educational techniques. The researchers there were especially influential in building a body of research that advanced forms of audio-visual pedagogy. Many of the ideas about technology in the classroom that continue to hold sway today trace their roots to their activities. The Bureau was notably active in circulating their findings through instructional films, largely directed to training teachers in new forms of pedagogical labor. Through an examination of the films, as well as their production and distribution circumstances, this paper reveals their dominant ideological frames for the advancement of new technological conditions.

**Oliver Gaycken (Maryland)  
Pouring, Welding, Pulverizing, etc.: Cataloguing the Movements  
and Behaviors in the Encyclopedia Cinematographica's Technical  
Science Collection**

The signature achievement of the Institut für den Wissenschaftlichen Film (IWF) was its Encyclopaedia Cinematographica (EC) project. The EC was conceived as a comprehensive archive of movement whose core principle was to reduce complex processes into basic “movement events” (*Bewegungsvorgänge*). Although the EC's better known sections were dedicated to biology and anthropology, it also contained a third section devoted to the “technical sciences.” This talk will provide an overview of this section of the EC, and will pay particular attention to how the EC represents a rare countercurrent in industrial filmmaking. Instead of promoting a particular product or company, these films aimed to provide filmic facts about the technical principles that underlay industrial

processes, and thus prompts questions about the kind of work that these films perform.

#### The Politics of Empire(s) 1

##### **Dr. Ravi Vasudevan (New Delhi): Information Film Infrastructures: Film Policies and Practices in Colonial India, 1918–1946**

This paper uses the colonial archive to capture a wider film media ecology for the production and circulation of films of instruction, education, publicity and propaganda. It will provide an account of the governmental departments, budgetary heads and institutional discourses through which films were produced and supplied, such as information, publicity, visual education/instruction, rural reconstruction, health and agriculture, and the special role of the railways. It will also consider the commercial networks for such film work and how these intersected with a wider arc of associational and entrepreneurial film culture, including the register of amateur practices.

##### **Tom Rice (St. Andrews) Working through the End of Empire**

This paper considers the place and function of industrial film in representing, negotiating and managing the loss of the British Empire. Films of trade and industry were integral to the British state's projection of its empire in the inter-war period and, moreover, through the work of the Empire Marketing Board, economic imperialism helped shape and define the output of the celebrated British Documentary Movement. Yet in the post-war period – against a backdrop of civil unrest, cold-war politics and mass decolonisation – what role did industrial film play in imagining a new model of economic partnership for British and colonial audiences? The paper will focus on the work of the government's Colonial Film Units in West Africa, Malaya and Jamaica.

#### The Politics of Empire(s) 2

##### **Rudmer Canjels (Amsterdam) Framing Local and International Sentiments: Unilever and Royal Dutch Shell Imaging Change and Tradition in Nigeria**

The period after the World War II was a period of intense flux and political change, leading to an increase of countries that became independent from colonial rule. As a result, for international operating companies like Unilever and Royal Dutch Shell, restructuring their corporate image was important if they wanted to remain in the newly independent countries. Film was seen as a useful and powerful instrument in these changing times. This presentation will examine Unilever's and Shell's use of locally made films around the time of Nigeria's independence. The paper will show how multinational companies used film and other media to deal with important economic, political and social changes.

##### **Martin Stollery (Southampton Institute) Saudi Arabia's John Ford? Robert Yarnall Richie, Desert Venture and Biographical Legends in Industrial Film**

Much as we might be wary of applying auteurism to the study of industrial film, there have been specific occasions where film makers' biographical legends have been enhanced and deployed to strategically support the utilitarian purposes of industrial film screenings. A case in point is *Desert Venture* (1947; available on archive.org), which was sponsored by the Arabian American Oil Company (ARAMCO), to extol the benefits to both America and Saudi Arabia of its pioneering work. The film was produced to premiere at a very specific occasion: the prestigious sixteenth

annual New York *Herald Tribune* Forum, 20–22 October 1947. The 'other forms of cinema' *Desert Venture* adopted and inhabited to facilitate positive audience reception on this occasion were authored cinema, documentary, and the Western.

#### The Politics of Performance: Energy and Work 1

##### **Patrick Russell (London) Transfer of Power: Film and the Competing Energy Industries of Post-War Britain**

Across the post-war decades both the symbiosis of, and the battles between, the different parts of the UK energy sector were reflected and refracted on the screen. This presentation outlines the intricate and complex relationship between the structure and strategies of the various energy industries and those of the sponsored film industry, with respect to both production and distribution. With a focus on the coal industry in particular, it indicates the volatility of the relationship – alternating periods of stability with moments marked by rapid and significant fluctuation, sometimes predominantly triggered by changes in the film production sector and sometimes by 'transfers of power' between different parts of the energy sector itself.

##### **Lucie Cesálková (Brno) Energy of a Tamed Element: Water Management Films between Science, Industry, Ecology and Art**

In 1946, the short educational film *Přístav v srdci Evropy / The Harbour in the Heart of Europe* / addressed one of the biggest Czech national traumas, i.e. being a small land-locked nation without access to the sea, by emphasizing the importance of river transportation and water energy for the national economy. Recycling footage from 1930s and 1940s travelogues and educational films, *The Harbour in the Heart of Europe* conflates national identity with industrial development. At the same time, the film is an exemplary case study in the circulation of archival images in industrial film. This paper will elaborate on the issues raised by this film focus on the topic of water energy in Czechoslovak industrial films, with the aim of explaining the often ambiguous role of films on this topic within the industry.

#### The Politics of Performance: Energy and Work 2

##### **Yvonne Zimmermann (Marburg) Energy Flows: Circulation and Transformation in Films on Hydropower in Switzerland before 1965**

What coal was to Germany, white coal was to Switzerland: Poor in mineral resources, the country's only raw material is water. The large number of industrial films about the exploitation of waterpower from the heydays of electrification to the 1960s and the introduction of nuclear energy, often featuring imagery of the iconic national space of the Alps, reflects the importance of the Swiss electrical industry for the national economy. This contribution focuses on two prototypical films on hydropower from the 1930s and 1950s in order to point out the circulation of narrative patterns, rhetoric strategies and motifs in industrial films on the subject.

##### **Maria Vinogradova (New York) Soviet Industrial Film: Types, Production, Uses**

The peculiarity of industrial film as it developed in the Soviet context reflects the economic system based on central planning that emphasized collective ownership and "socialist competition". Technical, instructional, educational and sanitary films, as well as Kulturfilme, were produced in different parts of the country at both specialized and non-specialized studios, and foreign films were frequently imported; industrial material was featured

prominently in newsreels. The style and themes of Soviet industrial films reflect the changing politics and societal concerns over the decades; however, what remains unchanged is the twofold intention to not only inform or instruct, but also persuade the spectators about the special role of industrial achievements and elevating power of organized labor.

#### Expanded Industrial Cinema

##### **Haidee Wasson (Concordia) Expansionist Experiments: Film Technologies and Industrial-Military Ecologies**

This paper will argue for the necessity of expanding our concept of the cinematic apparatus when researching the significance of industrial cinema. By using a range of examples that might loosely be called "expanded cinema" drawn from the North American context, ranging from experiments undertaken by the U.S. military to post-war World's Fairs and Expositions, this paper will lay out some basic questions and propose terms helpful for theoretical and methodological concerns germane to this growing area of inquiry.

##### **Giulio Bursi (IUML University Milan) The Future of What? Edgar Reitz's *Variavision* and its Afterlives**

This paper aims to analyze the majestic multi-projection environment of *Variavision: Ein Experiment für 100 Tage* by Edgar Reitz (1965) and the little-known attempt at its reenactment (*Kino der Horizonte*, 2008) from an historical as well as a curatorial perspective.

#### The Poetry of Industry 1: Rhetoric

##### **Gwenaële Rot/François Vatin (Paris) *Le chant du styrène*: Poetry and Corporate Communications in 1950s France**

*The Song of the Styrene* (*Le chant du styrène*) is a commercial film directed by Alain Resnais (1922–2014) with a poetic commentary (alexandrine) written by the writer Raymond Queneau (1903–1976). This film was commissioned to promote the french industrial firm Pechiney. This short film shows the industrial production of styrène, a plastic material produced from derivatives of carbon or petroleum. Breaking free from the mechanical and classic representations of "assembly line", Resnais endeavours a graphic challenge, to represent automation, circulation, and operator's work which consists mainly in supervising the flow.

##### **Anna Maria Falchero (Perugia) Movies and Industry in Italy: The "Golden Age" of Italian Industrial Documentary (1950–1970)**

This contribution outlines a brief history of Italian industrial documentary film, from the beginning of 20th century to the late Sixties, underlining the role of the main firms in "modern" industry (i.e. chemicals, energy and mobility) and their attitude toward cinema as a communication tool. The aim is to provide some sort of "guide" through this vast and varied source of images from the past, partly stored now as files in Archivio del cinema industriale e della comunicazione d'impresa at the Università Cattaneo in Castellanza.

#### The Poetry of Industry 2: Sound

##### **Alessandro Cecchi (Pisa) Creative Films for Creative Corporations: Audiovisual Experimentation in Italian Industrial Films of the Economic Miracle and After**

This paper focuses on an experimental sub-genre of industrial film, which flourished during Italy's economic miracle (1958–63) and the subsequent decade. The paper will analyze the communicative strategies of Italian corporate leaders, which included enlisting directors and collaborators who participated in the artistic and intellectual avant-garde movements to produce films of remarkable audiovisual ingenuity. In particular, the paper will focus on the role of composers and musicians.

##### **Annette Davison (Edinburgh) Listening to Shell's (Films)**

With some notable exceptions, most studies of industrial and sponsored films and filmmaking do not interrogate the sonic worlds of these films in any great detail. In this paper I explore some of the most celebrated films produced by Shell (and Shell-Mex) through their soundtracks and audio-visual aesthetics. I argue that such examinations have the potential to enrich our understanding of the oeuvre significantly. Films discussed will include *The Rival World* (1955, Bert Haanstra), with music by James Stevens and Pierre Schaeffer, *The Revealing Eye* (1960), and *The River Must Live* (Douglas Gordon, 1966) with music by Otto Ketting.

#### Industrial Cinema as Assemblage and Resource

##### **Ira Plein (Luxembourg) Beautiful Luxembourg, Steel Works and a Swimmingpool. Notes on the Corporate Film *Columeta* (1921/22) and the Echo of Motifs in Luxembourgian Presentations of the Steel Industry**

COLUMETA, a corporate film commissioned by the *Comptoir Métallurgique Luxembourgeois* (COLUMETA), the joint distribution company of the major Luxembourgian steel enterprises, after World War I, blends corporate propaganda with national motifs and combines display of the power and the modernity of the steel plants and production processes with beautiful and romanticizing views of Luxembourg and the industry's social initiatives. The paper analyzes how the film strategically works to transform the steel industry's corporate identity into a national identity.

##### **Alain Michel (Paris) War, Peace and Education: *Aux usines Renault* and the Different Uses of the Same Moving Picture from 1917 to 1925**

In 1920 a film called *At the Renault Factory* was made by Gaumont film company to glorify Renault's effort during the war and promote the firm's reputation. To be preserved, this silent documentary was transferred in the 1990's by the Gaumont archives on a new filmbase, but without the cardboards. It is now totally mute. The paper will present a methodology to study this type of visual document, and archival films in general.

## Participants

**Charles R. Acland** is Professor in Communication Studies, Concordia University, Montreal. His books include *Screen Traffic: Movies, Multiplexes, and Global Culture* (2003), *Swift Viewing: The Popular Life of Subliminal Influence* (2012), and the co-edited, with Haidee Wasson, collection *Useful Cinema* (2011), which received an honourable mention in the SCMS Best Edited Book Award of 2013.

**Scott Anthony** is a historian based at Nanyang Technological University in Singapore. He has worked extensively with the British Film Institute on a wide range of curatorial, archival and educational projects focused on non-fiction film, including film seasons, DVDs and online exhibitions. His books include *Night Mail* (2007) and *The Projection of Britain: A History of the GPO Film Unit* (2012).

**Christian Bonah** is professor for the history of medical and health sciences at and member of the Institute of Advanced Studies of the University Strasbourg. He has worked on comparative history of medical education, social and cultural studies of science and technology including notably the history of medicaments and the history of human experimentation.

**Giulio Bursi**, PhD, is a film historian and an independent film curator. He is adjunct professor for *Expanded Cinema* at IULM University, Milan and has curated projects, exhibitions and retrospectives for MoMA, Tate Modern, Centre Pompidou, ZKM, the Austrian Filmmuseum, Haus der Kunst Munich and for the Biennale di Venezia. Since 2010, he has been the curator of the filmic archive at the AEM Foundation, Milan (A2A group).

**Rudmer Canjels** is a media historian and lecturer interested in seriality, re-mix, fandom, transmedia storytelling and industrial film. He is the author of *Distributing Silent Serials* (2011). He has collaborated on the production of several documentaries for *A History of Royal Dutch Shell* (2007) as well as researched Shell's own cinematic history in *Films that Work* (2009).

**Lucie Česálková** is an assistant professor in the Department of Film Studies and AV Culture, Masaryk University Brno, Czech Republic. She is the head of research at the National Film Archive, Prague, and the editor-in-chief of the film journal *Iluminace*. Her research focuses on nonfiction, documentary, and nontheatrical cinema, particularly Czech short films.

**Alessandro Cecchi** is Lecturer in musicology at the University of Pisa, Italy. He specializes in the history of music theories and aesthetics, the symphonies of Bruckner and Mahler, film music theory and analysis, and the history of Italian film music. He has published widely in journals such *Il Saggiatore musicale*, *Music Sound and the Moving Image*, and *Music/Technology*.

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The conference is open to the public and free of charge (with the exception of regular entrance fees for screenings 1–4). Participants wishing to attend the conference without presenting should register before December 11 via e-mail at this address: scharmann@tfm.uni-frankfurt.de

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- Kino im Deutschen Filmmuseum, Schaumainkai 41



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